

## CURRENT WORK IN MEDIEVAL AND BYZANTINE STUDIES

### Report on the Dumbarton Oaks Symposium of 1972

IN the fall of 1971 at a meeting of its Board of Scholars the idea was put forth that Dumbarton Oaks present a symposium which would afford young medieval scholars, who had not previously participated in a symposium, an opportunity to report on their work. The Faculty of Dumbarton Oaks, acting on this suggestion, issued invitations to a number of such scholars specifying that their contributions be limited to half-

hour papers about their recent research in the fields of history and art.

In its overall program given below those titles marked with an asterisk are papers which, after the symposium, were amplified by their authors for publication in the present volume, while those not so marked will be published elsewhere, and are therefore reported upon in summary form herewith.

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| * W. Eugene Kleinbauer,<br>Assistant Professor of Art<br>University of California,<br>Los Angeles       | "The Aisled Tetraconch Church in Syria"                                                                            |
| * Thomas F. Mathews<br>Associate Professor of Art History<br>Brooklyn College                           | "The Panaghia on Heybeliada (Chalke) Istanbul"                                                                     |
| * George P. Majeska<br>Assistant Professor of History<br>The State University of New York<br>at Buffalo | "St. Sophia in the Fourteenth and Fifteenth Centuries: Its Interior Arrangement According to Russian Visitors"     |
| * Alice-Mary Talbot<br>Assistant Professor of History<br>Hiram College                                  | "The Patriarch Athanasius (1289-1293; 1303-1309) and the Church"                                                   |
| Angeliki E. Laiou<br>Assistant Professor of History<br>Harvard University                               | "Some Aspects of the Structure of the Peasant Population of Macedonia in the First Half of the Fourteenth Century" |
| * Margaret Frazer<br>Associate Curator<br>Department of Medieval Art<br>The Metropolitan Museum of Art  | "The <i>Fons Vitae</i> and the Pearly Gates"                                                                       |
| Dorothy Glass<br>Assistant Professor in Fine Arts<br>Boston University                                  | "Monreale and Campania: the Sculpted Panels in Sta. Restituta, Naples"                                             |
| Herbert L. Kessler<br>Associate Professor of Art<br>The University of Chicago                           | "The Conversion of St. Paul in the Carolingian Bibles"                                                             |
| * Penelope C. Mayo<br>Assistant Professor of Art History<br>The Johns Hopkins University                | "The Crusaders under the Palm"                                                                                     |

Using as her source both the published and some unpublished (those of Iveron, Vatopedi, and Esphigmenou) monastic *praktika*, Professor Angeliki Laiou discussed "Some Aspects of the Structure of the Peasant Population of Macedonia in the First Half of the Fourteenth Century." Her study of the demographic characteristics of this population permitted her to reach certain conclusions: 1. that there was a relatively high mobility among the *paroikoi*, a premise borne out by information on the theme of Thessalonica, and on villages about which facts were available in the *apographai* of 1301, 1317–1321, and 1341; 2. that there was a steady diminishing of households in the monastic domains. After the *apographe* of 1301 an increasing proportion of individuals came from geographically remote areas and had no family links. A large proportion came into Macedonia from the Aegean Islands, but few from Asia Minor. 3. that the average size of monastic *paroikoi* also dropped in this forty-year period. For Thessalonika, and for villages which have a time-series, available figures make it clear that the decrease must have been due not only to the break-up of original families, but also to other factors such as emigration and possibly a lower birthrate. 4. that the population was gradually aging. Professor Laiou showed, by means of an "age pyramid," that in 1341 a greater proportion of the population consisted of people forty to sixty years old than in 1301, which means that the household in 1301—the largest of the three *apographai*—consisted mostly of young people. Thus, with the shrinking household and the larger proportion of older people, the labor force also declined in numbers. Finally, the "effective" birth-rate—that is, the natural birthrate minus the deaths of children whose births had never been reported in the first place and minus children who emigrated—also declined. In conclusion, Professor Laiou declared that the reasons for these developments have still to be determined, that to do this one must establish the relative importance of natural movement of population and rates of migration, examine property and legal relationships, and discuss similarities and differences of stable and immigrant families as to size, composition, and property.

In her discussion of "The Sculpted Panels of Sta. Restituta, Naples," Professor Glass pointed out that the Old Testament scenes from the Life of Joseph in one panel and the scenes from the Lives of Januarius, patron saint of Naples, Samson, and equestrian saints in the second panel are stylistically related to the archivolt at Sessa Aurunca, and are remarkable in an area not noted for the fecundity of its iconographical programs. Further, the iconography of individual episodes in the Joseph panel is unusual in both the choice of its scenes and the various elements within the scenes. The panel presents the first extensive Joseph cycle produced in Italy since the Early Christian era, and analysis of its motifs suggests that the sculptor was intimately familiar with both the cloister sculpture and the mosaics of Monreale. The affinity between the two monuments raises the problem the use of motif books in the Middle Ages the relationship between Sicily and Campania in that era.

Professor Herbert Kessler spoke on "The Conversion of St. Paul in the Carolingian Bibles" and, from a detailed analysis of the scenes of the conversion of the Saint in the Vivian and San Paolo Bibles, reconstructed the narrative model on which the Carolingian depictions were based. He concluded that the ninth-century frontispieces are independent reflections of this picture source and he showed, through comparisons of the reconstructed model with other Conversion illustrations, that the prototype must have been a Byzantine Acts of the Apostles. The same Acts cycle was the basis for the frescoes of San Paolo fuori le mura in Rome, the Vercelli Rotulus, the mosaics of Norman Sicily, the illustrated Cosmas manuscripts, and the Dečani frescoes. Whereas the Carolingian frontispieces are limited to scenes from the ninth chapter of Acts, they are especially valuable in the study of this pictorial family because of their high quality and early date. For example, they add to the evidence that the mosaicists at Monreale did not depend on Palermo alone, but consulted also the basic model. A full study of the Carolingian conversion miniature that incorporates the arguments presented in his lecture will be included in his forthcoming book, *The Illustrated Bibles from Tours*.